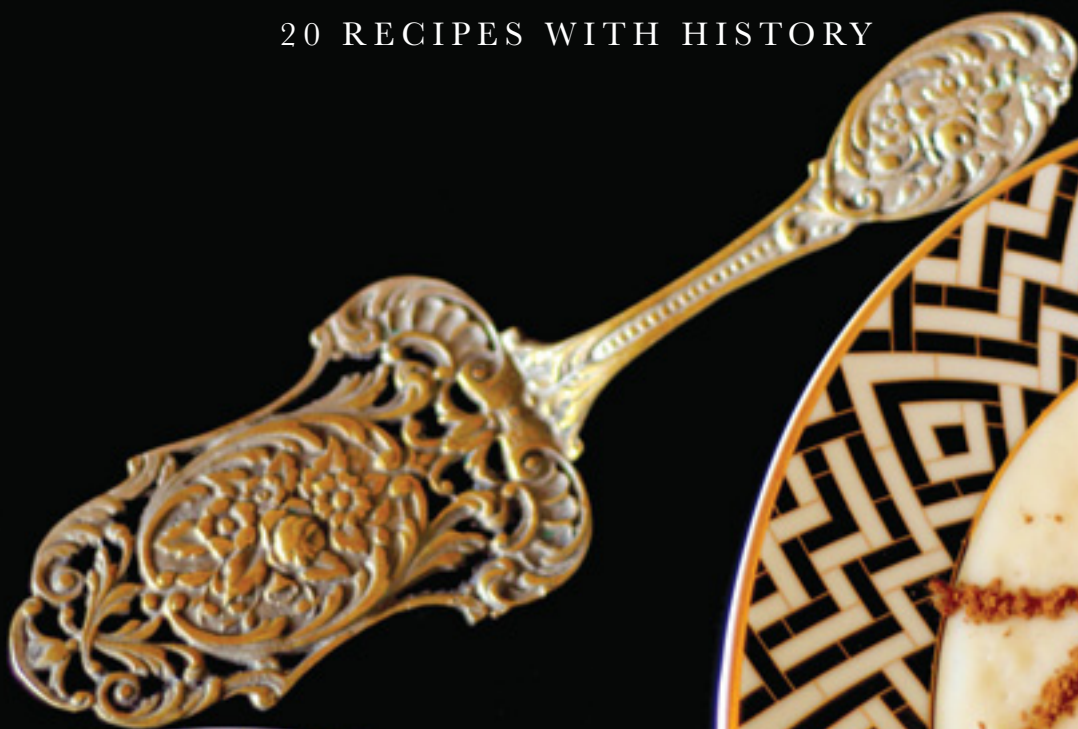


GUIDA CÂNDIDO

FIVE
CENTURIES
OF
PORTUGUESE
CUISINE


20 RECIPES WITH HISTORY



D. QUIXOTE







FIVE
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OF
PORTUGUESE
CUISINE

20 RECIPES WITH HISTORY

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Guida Cândido

FIVE
CENTURIES
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PORTUGUESE
CUISINE

20 RECIPES WITH HISTORY







*To my mother, who taught me that the table
brings people together, and food is more than
just nourishment.*

*To Gabriel, Leonor and Francisca for the joy
of sharing my table everyday.*

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SUCH GASTRONOMY, SO MUCH HISTORY

BY CHEF HÉLIO LOUREIRO

CHIEF OF KITCHEN FOR THE PORTUGUESE NATIONAL FOOTBALL TEAM

Every time we leave our country, we, the Portuguese, before missing our wife, sons, parents, grandparents, we miss the coffee, vegetable soup, grilled fish with no strange sauces, bread... Alas, in a selfish but human way, before missing our family we miss the tastes and aromas to which we have accustomed ourselves everyday since we were children.

But we do not just eat, we also consume the pleasure of sharing at the table. In Portuguese «eating» means, etymologically, to feed oneself in the company of someone else. Like Savarin said, at an excellent table, people should never be less than three, the number of the Graces, nor more than nine, like the Muses. I share this idea and have always kept it in mind at my place, where the dinner parties I serve always have a small number of guests so that I can offer them my attention. We do not eat only carbohydrates, vitamins and proteins; we also eat memories and it is these memories that make our mouth water, often carrying strong emotions. It has only been this way in the West.

If we go back in time, we see that in Homer's *Odyssey*, almost every episode contains reference to food. The entire *Odyssey* is a collection of neverending feasts followed by carnal pleasures, wars or deaths; the pleasure of satisfying one's hunger is followed by wild passions or terrifying adventures, but eating always comes first – after all it is the first pleasure we taste from the milk of our mothers.

The entire New Testament also takes place around the table, from Jesus' first miracle at the wedding in Canaan, in which changing the water into wine represents the possibility of freedom from a God that wants us to be happy. Even Saint Matthew calls Jesus a *glutton*, while others accuse him of eating with Pharisees and women of bad reputation. Jesus calls to him sinners that are hidden, saying «Come down from that tree and seat with me *at the table*»; Martha sets the table so that Jesus can satisfy his hunger after his journey and when Christ says goodbye there is no press conference, but a supper, probably prepared by his mother who would be there to celebrate Easter (and for sure there would be others besides the 12 apostles). It is also at the disciples' table that Jesus shows himself for the first time after resurrection,

establishing from then on that this is the place to teach the value of sharing and love, the place to educate, to learn family stories, to reunite with loving ones.

Maybe because of that, at all our tables seat and eat also shadows from the past, remembrances of those gone and that we remember in solemn holidays and every day, sometimes by looking at that empty chair. Also Jews save a place at the table for Elijah, who one day left to Heaven in a chariot of fire and that will return at the end of time. In houses at Trás-os-Montes, in the north of Portugal, when I was a child, there was always a free place for anyone who showed up; and, in the more traditional Portuguese homes, we leave the table set after Christmas' supper for the souls that are gone may come and eat in that magical night.

Culinary, as a true art, transforms food products into emotions, tasted in spoonfuls and that stimulate senses. And memory keeps these moments for life, moments in which we taste a crunchy bread still warm with melted butter; the lemon zest of baked cakes on Sunday afternoons, with tea and infusions; the coffee that is served with slices of sweet bread, spongy and richly stuffed with ham and chicken, and even a bean soup cooked in the iron pot at the fireplace while the fire crackles. All these are the flavours of the Portuguese soul!

The Portuguese writer Fialho de Almeida wrote that «a nation who defends its traditional dishes, defends its territory, as an invasion starts at the kitchen» and we assist today to a true invasion to our habits that starts precisely at cooking: a gastronomy without culture is *fast food*, leaves no memories, since the purpose of gastronomy is not only to satisfy the body – hunger is satisfied with bread and thirst with water –, but to celebrate the ultimate pleasure, the joy of the aromas, the talks, the moments shared, small spoonfuls of friendship around the delicacies served. And, if sometimes guests bother us, even though the meal was plentiful and tasteful, the truth is that it may ruin the meal.

Gastronomy – just like literature, cinema, theatre, poetry, music, painting or sculpture – tells us a lot more about one country or a city than a thousand political treaties, macroeconomic data, the analysis by television sociologists who may know the treaties and the laws, but who so many times ignore the real interests of a nation.

Five Centuries of Portuguese Cuisine by Guida Cândido, is like a summary of centuries of culinary knowledge. When we read it, we are invaded by so many stories that made History that I have no doubt saying that what is now presented to us will serve to increase our interest for gastronomy and to make clear, if there were any doubts, that gastronomy is culture and that we are all summoned to work for its recognition. The pages that follow and the 20 recipes from five different and iconic books are a sublime effort, that make us think of the importance of our gastronomic past; a meticulous work of research and an elaborate and deep work of art on another art – our centennial culinary culture.





FIVE CENTURIES. FIVE BOOKS. TWENTY RECIPES.

The wise words by Brillant-Savarin «Tell me what you eat and I shall tell you what you are» may apply to the history of food. Man is what he eats. And what he eats is also what he would like to be. Yesterday and today, the diet of humankind can be separated in two basic areas that translate in need and pleasure, reflecting social and cultural hierarchies as well as power relations. The choice of ingredients, ranging from basic to superfluous elements in gastronomy, adds for the complexity and number of possible techniques of preparation and confection. These principles form a distinguishing or unifying element to which we can add questions of table and entertaining, rituals and rules, prohibitions and a panoply of knowledge that are diverse and complex.

The relation between knowledge and flavours frequently ends in culinary and gastronomic treaties, namely cookbooks. We can hardly make a comparison between modern cookbooks, thoroughly illustrated and written with accuracy, with the ones that came from the classical period or even later times, such as the Middle Ages or Renaissance, in which the information regarding quantities and techniques are few or neglected.

Let's go back to Portugal in the medieval era or modern age, when a ranking of food is created. Bread is the food per excellency during this period, it has also a religious significance, as European kingdoms are Christian.

At the people's table, as well as king's and court's, bread is the ever present food. The difference between them is only the kind of flour and its quality. On one side, there's the coarse bread, made with low grade flours and mixture of grain; on the other, white wheat bread much to the taste of nobles.

Apart from bread, flour is also used for porridge, pies and pastries and to cover the fish for frying. Nobles and clericals buy the bread, while in rural areas bread is homemade; people that live in cities, especially artisans, also buy it. The size of bread varies, being the one made by peasants of bigger size, as it is the basis of their diet. A bread slice is often used for serving food, but, in wealthier social groups, this bread is afterwards discarded and given to animals.



*The consumption of meat differs according to social classes.
There is no other social distinguishing element like meat.*

If bread has a huge symbolic and religious significance, the same happens with wine. Wine is associated to Christ's blood in medieval and modern societies, and a Christian element that characterizes all social groups. To drink means drinking wine, as the consumption of water has its risks, due to poor hygiene and health conditions. Fermented drinks, such as cider, are drunk in regions where vineyards don't grow, especially due to climate; beer is not much appreciated and therefore its numbers are low. There are also herbs infusions, though mainly used for medicinal purposes. Therefore, wine is the main beverage, being consumed in all the Portuguese territory, from north to south, from seashore to the interior. Its production is higher than nowadays. Just like bread, the quality of wine is different depending on who drinks it. Higher consumption is registered in lower classes, with around three litres daily per person, but with a lower alcoholic content. On the other hand, in richer classes, consumption is lower but the alcoholic content is higher as well as the wine's quality. Wine is drunk at home and in taverns, renowned for giving strength and joy and to cure illnesses. Regarding the varieties, in Middle Ages it is consumed red, white or rose wine, *formiguento* or natural sparkling wine.

In modern age, due to maritime expansion in which Portugal is involved, wine takes an important role on what concerns the supplies that navigators and sailors take with them when they leave, as it is said to give strength to men. At the people's table, the cleric's, noblemen's or the king's table itself, wine is always present. White wines are more abundant and the most appreciated, as they are sweeter and of several types, more or less alcoholic. But in modern age, especially on the first half of the eighteenth century, other drinks are also common at wealthier tables, like coffee and chocolate.

The consumption of meat differs according to social classes. There is no other social distinguishing element like meat. The peasant has almost no access to meat, as the animals he raises are, almost exclusively, for selling. Nobles eat it in quantity and quality. The hierarchy of meat has game at its top, in medieval times as in modern era; then come birds, beef, sheep or goat, and, finally, pork.

One of the most valued meats are birds. Cocks, chickens, capons, ducks, pigeons, peacocks, pheasants and turtledoves.

Cattle is mainly used for working the land. Those who eat this meat, do it using animals with three years old at the most. Young meat is mostly used with medicinal purposes. The milk obtained from cows, though considered of difficult digestion, is reserved to children. Besides cow milk, people also drink milk from goat and sheep, which is also used for making butter and cheese. Sheep are primarily bred for wool, used for making *burel*, a coarse fabric; the second usage is for milk, though in small quantities – about half a litre a day per animal – and that is mainly used for making cheese; finally, for the meat, that is extremely appreciated by all social groups, even though the poorer ones ate only offal. Goats give milk, meat, fat and skin. Per day, they produce around one litre and a half of milk, that is not as nutritious as the sheep's milk, but is also used for making cheese. Frequently, these cheeses are covered with olive oil for achieving a longer conservation and to make them softer. The meat of castrated males is the most appreciated and, on best conditions, the animal is eaten when it reaches 12 to 18 months old.

Pork is, in this historical period, the most underrated meat, being even prohibited by some religions. It is considered an impure animal, related to anger, lust and gluttony. Pork meat is destined for the less fortunate classes and groups as it is considered of lower quality and of poor digestion, but also because pigs are considered a dirty animal, an Islamic tradition that still lasts nowadays. Nevertheless, and because Portugal is extremely catholic, Christians eat it, as in opposition to its interdiction by Islam and Judaism, in which not eating pork is a clear sign of a religious practice. Pork has no other use apart from being cooked. And, just like today, everything is used, all parts of the animal are eaten, even fat. Underprivileged groups have their true «feast» on the day the pig is killed, the *matança do porco*. The animal is killed on its first or second year of life, on the fourth trimester of the year, usually for Christmas.

One of the most valued meats are birds. Cocks, chickens, capons, ducks, pigeons, peacocks, pheasants and turtledoves: the diversity of species is enormous and much wider than the varieties we eat today. These are domesticated animals to be consumed by privileged classes. In fact, peasants raise the birds, keep the eggs and, nevertheless, do not eat them, as the eggs are meant almost exclusively for selling or payment of rents. The most appreciated eggs are the chicken ones, but duck are also eaten.





Not surprisingly, at royal houses, is registered a predominance of the so called noble fishes, especially sole, the most expensive - a tendency that still exists nowadays.

On top of the pyramid is game, especially pheasants that are highly appreciated by the time. But the variety of hunting species is enormous: rabbits, hares, wild boards, partridges, venison, deer and even bears.

The techniques for preparing meat are very diverse, from the most basic ones, like boiling, stewing, frying and roasting, to more elaborated dishes. In these are included meatballs, couscous, *ensopados*, pastries, smoked meat, minced meat, stuffed meat, coated meat and sausages. Since the thirteenth century, pastries and pies are widely spread recipes in Europe, and their stuffing is made of meat, as well as of fish. The preference for these dishes is related to the deeply rooted habit of eating with the hands. Another way of cooking meat is to roast it, one of the most appreciated techniques in the mentioned times, often using spears.

In this era, the consumption of fish is intense, not as an option, but mainly as an obligation, due to practices of fasting and abstinence proclaimed by the Catholic church. The days reserved for eating fish make about one third of the year and fish is an unavoidable element of the diet. Either fish from the sea or from rivers were used. Allis shad, lamprey and sturgeon are not eaten by fishermen, who sell them. But sardines and other less noble fishes are part of the diet of poorer classes and groups.

Fish is eaten fresh by the coast and near rivers, but techniques of preservation are also used, as salted, dried and smoked fish. It is sold in markets and also immediately at river banks, still inside the boats.

Regarding the preparation of fish, it is essentially cooked by boiling, roasting or frying. Also, descriptions of feasts and other meals at the court mention raw oysters, fish, mainly fried, and fish pies, but also prepared in other ways, like filling rolls and pastries, with *escabeche* and preserved.

Not surprisingly, at royal houses, is registered a predominance of the so called noble fishes, especially sole, the most expensive – a tendency that still exists nowadays.



The variety of fish is eaten according to the calendar. *Azevias*, soles, red mullet and oysters are species consumed at the court, that also eats lamprey – the noblest of the fishes – shellfish, bivalves and molluscs.

The consumption of vegetables and fruit in medieval times is not regular. During High Middle Ages there is little interest in these ingredients; in the fourteenth and fifteenth centuries, they are intensively eaten and a large variety is offered at medieval markets.

The most underrated vegetables are those that grow underground, like roots, being green vegetables the most appreciated. These vegetables are eaten raw or cooked, especially in soups or stews. Lentils are less important, being mostly used for days of abstinence in monasteries. Beans, chickpeas and green peas seem to be the preferred ones. Among green vegetables, the «queens» are lettuces and cabbages; on what concerns roots, the preference goes to turnips and radishes.

Regarding fruits, and not considering tropical ones, there is a certain diversity. Peasants eat only the leftovers, since fruit is highly demanded by higher classes and is often exported, like what happens with almonds and figs from the Algarve, widely sold abroad by that time. On what concerns chestnuts, it is the «bread from the tree». Fresh or dry food is equally transformed in porridge, bread and side dishes. If seasonal, ingredients are dehydrated for consuming through the entire year.

Fruit is eaten fresh, dry or preserved. Before general usage and late availability of sugar, honey is the ingredient used for this. Of course, fruit is also eaten boiled and roasted, just like today. It is also possible to find fruit in jams: the famous marmalade, pear jam, jellies and candied fruits. For that, sugar is crucial. Even though, in the beginning, its use was associated to pharmacy, i.e. with a medicinal purpose, the increase of sugar's production, especially in Atlantic islands and Brazil, makes it possible to go beyond therapeutic scope. Sugar reaches an important role in culinary, especially at noble tables. In the beginning, sugar was used as much as condiments and spices and later takes the first place as a basic ingredient of the diet in modern era, encouraging a confectionery industry that grows through centuries and that finds in convents the perfect cradle for the best confectionery, especially after the seventeenth century. The importance of pastry still remains until today, even though confection methods are different.

Privileged classes have a meal called «wine and fruit», that takes place between dinner and supper. A light meal where the ingredients are good wine, fruit and some desserts.

In medieval cooking and in the following centuries, the use of condiments reaches a significant importance. Fats, herbs, spices, vinegar and salt are included. If the variety of meat and birds present at royal tables are a distinguishing element, similar importance have condiments, namely spices, but also salt and butter, that are in the basis of different preparations. The use of salt is common to all social groups and also for preserving food, especially meat.

At the time, the most common fat used for cooking is lard. Olive oil is an ingredient that becomes of importance mainly during the Enlightenment. In modern age, butter is more used, especially for baking pastries. Furthermore, because butter is often imported, it is also an element of social distinction. Vinegar is the most used acid at this time, something that derives from the long tradition of wine production in Portugal. Nonetheless it is not the only ingredient used as acidifier. Sour orange, lemon juice and *agraço* are also used to give a sour taste to the several dishes present at royal and privileged tables.

During the fifteenth and sixteenth centuries, the world assists to huge changes in culinary and gastronomy, as a result of European expansionism. Products like pepper, cloves, cinnamon and several spices, already known by then but very rare, become ordinary, as well as new products from distant civilizations that disseminate in contact with Europeans. From East and Brazil comes turkey, tomato, chocolate, potato, pineapple and so many other ingredients that necessarily imply changes in the European diet and that become a strong sign of power and display at court, stressing the luxury and refinement of the western table. Furthermore, in these centuries, feasts promote the observation of tables due to their majesty, the quantity of dishes, the ways these are presented, a certain staging and theatrical aura that makes of a feast not a place of social cohesion but of distinction, stressing all the factors that separate the privileged ones from all other social groups.

Like in other historical periods, what really matters about the contemporaneous era is trying to learn about basic rules, like what is eaten, who to eat with, how to eat and where to eat. The sources that contribute, directly and indirectly, for this knowledge are of different origins and include cookbooks, but also etiquette guides, hotels and restaurant menus and also the press, where we can find adverts full of enlightening information.

Like in other historical periods, what really matters about the contemporaneous era is trying to learn about basic rules, like what is eaten, who to eat with, how to eat and where to eat.

Several cookbooks of the time clearly show educational concerns, presenting different techniques like the preparation of ingredients in advance, how to cut meat, to prepare sugar stages, to make sauces and stocks, all this with the aim of true culinary perfection.

From the nineteenth century on, we assist to the broadening of ways of drinking and eating. Renaissance's Italy has an earlier role in the ways of good manners at the table. France is extremely important in world gastronomy, though not a pioneer. It is there, so to speak, that the notion of restaurant is born and these spread in such a number that aristocracy no longer can maintain their private cooks. Eating out becomes normal at different establishments for the purpose, like hotels, restaurants, inns, taverns, cafes, cellars and even wine warehouses. Cafes serve especially light meals and snacks. In more modest places, like taverns, steaks are served with potatoes, as well as pork head, pork feet with herbs, chops, Italian pasta, ham, meat and blood sausages, croquettes, pies, liver, white beans with vegetables, fried sole, boiled hake with onions and potatoes, fried sardines and stews. There is also a reference to another type of establishment, with bohemian and popular features, where guests listen to *fado* and eat fried fish, rabbit stew, chicken stew, lamb with potatoes, fresh salad, cheese, walnuts, toasted almonds, fruit of the season, cognac and sugarcane liquor.

On the second half of the nineteenth century, there is no significant evolution. Older practices are kept. The meats eaten are mostly the same – fresh or preserved, salted or smoked. On what concerns fish, it is still served at Portuguese tables with an added consumption of cod that was early a dish reserved to underprivileged and is still underestimated by privileged groups. There is a preference for fresh fish, either from the sea or river, including tuna, grouper, croaker, sea bass, salmon, hake, lamprey, sole, monkfish, among many others, with special mention also to seafood, like clams, oysters, crabs, lobster, shrimp, cockles and mussels.

Regarding vegetables, there is an increase of recipes using potatoes and tomatoes, a novelty regarding older habits. Fruit is still present at the table, fresh or dry, in syrup or preserved, in desserts, ice creams, sorbets and several other sweet dishes.

In fact, it is in culinary techniques that we watch major innovations or developments. Several cookbooks of the time clearly show educational concerns, presenting different techniques like the preparation of ingredients in advance, how to cut meat, to prepare sugar stages, to make sauces and stocks, all this with the aim of true culinary perfection. Though of wider availability, cookbooks and etiquette guides are still limited to privileged groups, which is demonstrated at daily tables: instead of the monotonous and poor table of poorer groups, there are feasts and party dinners in higher classes, much similar to the demonstrations of abundance and display of previous centuries, even though some works argue that modesty is a sign of elegance and politeness.

Between the end of the nineteenth century and the beginning of twentieth century, regional gastronomies are still not defined and are not known as local, even though there are already signs that lead in that direction. In fact, that marking element occurs in the second half of the twentieth century, a dive in regional gastronomy in a geographical delimitation of tastes and specifications that make a region's gastronomic character unique.

The first Portuguese cookbooks don't mention national and regional dishes that we know nowadays. They present, instead, a large collection of influences and heritages for different gastronomies. Only later, already in the twentieth century can we notice a strong emphasis of culinary tradition related to specific regions.

Let us, then, start a journey through five centuries at the table with the important *Livro de Cozinha da Infanta D. Maria*, the oldest cookbook written in Portuguese, thought to have been written in the fifteenth or sixteenth century. Then, we move to *Arte de Cozinha* by Domingos Rodrigues, author of the first cookbook printed in Portugal, in 1680. Next, a mandatory look at the collection of recipes by Lucas Rigaud, a classic of the Portuguese culinary from the eighteenth century and that defies its predecessor, the *Cozinheiro Moderno*. Among several cookbooks printed in the nineteenth century, we have chosen *Cozinheiro dos Cozinheiros*, by Paul Plantier. As we reach the twentieth century, master João Ribeiro finishes with a flourish, with his French style that still maintains personal creations marked by national features.

It is now the moment to go through these classics of five centuries of cooking and adapt them to our time, to our cooking! As an advice, we remind our reader that these recipes, though faithful to their originals, have been slightly adapted to ease their preparation. We have tested times of confection, techniques and quantities, as the original recipes rarely specify this information, that are crucial for those who wish to cook the dishes. *Bon appétit!*



Véritable Extrait
de Viande

LIEBIG

Exiger
sur chaque pot
le fac-similé de la signature
du Baron LIEBIG *J. Liebig* en encre bleue.

Escalopes farcies.

6 Personnes. — 1 heure.

6 escalopes de veau, 50 grammes de beurre,
6 tranches de lard minces, 1 verre de vin blanc,
1 oignon et fines herbes hachées, 1 verre d'eau bouillante salée,
 $\frac{1}{4}$ de cuillerée à café d'Extrait de viande Liebig.

Couper 6 belles escalopes sur un cuisset de veau, les farcir avec un oignon haché et fines herbes, mettre à l'intérieur une petite tranche de lard mince, rosoler vos escalopes, les scier en leur laissant une forme gracieuse.

Les laisser mijoter environ vingt minutes avec un bon morceau de beurre; couvrir, saler et poivrer; lorsqu'elles sont bien dorées de tous côtés ajouter un verre de vin blanc, un verre de bouillon à l'Extrait de viande Liebig, $\frac{1}{4}$ de cuillerée à café pour un verre d'eau bouillante salée, les laisser cuire encore vingt minutes.

Les dresser après avoir enlevé la scelle; si le jus était trop clair après avoir dégraissé, corsé avec une petite pointe d'Extrait de viande Liebig.

Sauce béchamel.

8 Personnes. — $\frac{1}{4}$ heure.

125 grammes de beurre, 30 grammes de beurre très fin,
375 grammes de farine, 2 jaunes d'œufs,
Quelques cuillerées de crème fraîche.

Le beurre étant fondu dans une casserole placée sur un





SIXTEENTH CENTURY

INFANTA
MARIA
OF
PORTUGAL'S
COOKBOOK

E hodi egada a Syvino hodi eza pa
 a quite Gufo na Saja fuit e spaldado
 por q' e scaldara ho hoto/ e em qua
 diz a hora da p' / e e tany cubram n' h
 beny q' e naõ de ho az /

Receita para squinecia

Tomarao canela ^{do} de Ja n' boa, e noz nozada,
 de cada cousta, e de tab meca, omca, e de gengi
 bre hua, quarta, e omca, e allua de canõ que
 de Ja muito allua, e corqua, hua oitava, e omca,
 e quatro ou cinco cravos girofes, hua omca,
 e acucar. e finalo turb ha de ho n' moib
 e peneiraõ e n' medidaõ huaõ de hoouno
 e av que tiun a esquinecia, tomarao quatos
 poos de hoõs posao tomar com tel de hoõ
 e deitar hoõam no for gomilo qua a bai
 do pudren, e apõ de hoõ huaõ bocõ de agoa,
 Afria, e de esta maneira e hoõ de arãõ tres
 vezõs huaõ, a poõ ouna, e de arãõ de sanz
 tres ou quatro dias a hoõ e noõ primarioõ
 deç dias noõ. Aficar lurre /

INFANTA MARIA OF PORTUGAL'S COOKBOOK

O LIVRO DE COZINHA DA INFANTA D. MARIA DE PORTUGAL

In the spring of 1566, when *Infanta* D. Maria moved with her Prince Alexandre Farnese to Parma, she took with her a cookbook, entitled *Infanta Maria of Portugal's Cookbook*. This book is the oldest known book on Portuguese cooking, written between the end of the fifteenth century and the beginning of the sixteenth century. The codex, that belonged to the granddaughter of King D. Manuel comprises 73 leaves, in four different chapters that were later reunited in one volume with lamb skin cover. Curiously, the recipes have been handwritten in six different calligraphies, being the first three recipes from three different persons. Even though some authors claim that this is not a cookbook for a court's kitchen, we can't find in it recipes for social groups with less access to first grade ingredients. Furthermore, it is likely that this book has been used as a guide for cooking for the small court that accompanied D. Maria de Portugal to Parma. The presence of rare foods, expensive and difficult to obtain, mostly exclusive of queens and kings, and aristocrats, like spices, sugar and the noble lamprey, makes it possible to imagine dishes for an elite.

Today, this book allows us to know the ingredients used at the time, the ways they were prepared, the techniques, the tools, the tendencies and the tastes. Summing up, it reveals a group of recipes destined for the royal table in the sixteenth century. Eating like privileged classes did is, in the first place, eating what most people can't eat; what unprivileged groups can't reach to; the ingredients full of symbolic importance and exotic, distinctive and rare aura.

Let's go back to that time. What is eaten? Meat is the basis. The Portuguese court does not differ from what is standard in his European counterparts.

Even though some authors claim that this is not a cookbook for a court's kitchen, we can't also find in it recipes for social groups with less access to first grade ingredients.

The consumption of meat represents an element of economic, social and hierarchy characterization, reaching its maximum importance with the royal family and those around it.

Strangely, *Infanta Maria of Portugal's Cookbook* does not contemplate the practice of abstinence, imposed by the Church and deeply rooted in western culture. On what concerns fasting and abstinence, meat is, above any other ingredient, the most repudiated by the church. Note that the only recipe with fish in the mentioned book is a recipe of lamprey. Appreciated by privileged classes, lamprey is, nevertheless, forbidden among Jews, like all fishes without scales and fins. Nevertheless, lamprey, also mentioned by some authors and the most expensive fish, can reach a price higher than 17kg of meat. In *Infanta Maria of Portugal's Cookbook*, we notice a high use of eggs in several savoury and sweet dishes. For savoury dishes, they are especially used in recipes with chicken, but also in marrow cakes and blood sausages. The chapter on delicacies with eggs has four recipes and in recipes with milk these are also unavoidable.

Let's take some of the suggestions given by *Infanta Maria of Portugal's Cookbook* that reflect the different uses of sugar in late medieval and modern cooking. When studying this first book on Portuguese cooking, we notice that there are approximately 40% of the recipes in which sugar is one of the ingredients used, namely recipes of meat and birds. An example is the recipe for *Alfitete*: «put the

chicken on top and pour the stock, place some poached egg yolks and sprinkle with ground sugar and cinnamon.» Or the chicken for hectic patients, that mentions the use of pink sugar. Nevertheless, it is in recipes for desserts that the use of sugar is bigger. The 27 recipes of preserved food remind us of the traditional methods of preservation that were known at the time, in which sugar plays a very important role. One account from those days describes how sugar was used: «There were several iced fruits that were then sprinkled with sugar and covered in honey, something not usually made». Confetti made with this white gold, fennel and some aromatic water are not impossible to make in our kitchens today. The same happens with delicacies with eggs and milk.

So, let us prepare to enter medieval cooking led by Infanta D. Maria, a lady of remarkable culture, well versed in classical languages, philosophy and other human sciences, and dive into four of her recipes.

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INFANTA MARIA
OF PORTUGAL'S COOKBOOK

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MOORISH CHICKEN

(GALINHA MOURISCA)

The chicken is, from all domestic birds, the most appreciated. Demonstrating the excellence of this meat, poet Luís Vaz de Camões writes in his comedy *Auto dos Anfitriões*, in a dialogue between its main characters, Mercury and Sosia:

«Mercury *The flesh of some human
 would be very tasty*

Sosia *Oh, such a fearful voice!
 Eat thou humans, my brother?
 Should not another food taste better?
 Such a petty meat is the human one,
 oh, eat thou such meat not,
 thou should rather eat chicken meat.»*

Documents of the time refer to chicken as means of payment, which well ascertains its importance and prominence in food choices amongst the privileged ones. During the second half of the sixteenth century, its cost has varied between 80 and 150 reais. A cost not accessible to all those who wished to eat it, even among the nobles.



INGREDIENTS

1 CHICKEN

1 ONION

1 BUNCH OF CHOPPED HERBS (PARSLEY,
CORIANDER, MINT)

2 TABLESPOONS OF BUTTER

1 PIECE OF HAM

WATER

2 CLOVES

PEPPER

1 TEASPOON OF SAFFRON

JUICE OF 1 LEMON

1 BREAD

4 EGG YOLKS

GROUND CINNAMON



CONFECTION

Cut one chicken in pieces. In a saucepan, heat two spoons of butter and a piece of ham. Add the chicken pieces and the chopped herbs. Cook for approximately 10 minutes and add enough water to cook the chicken. Season with the spices and lemon juice. When well cooked, arrange bread slices on a plate, place the chicken on top, the poached eggs and sprinkle with cinnamon.

SERVES 4.



BLANCMANGE

(MANJAR BRANCO)

Blancmange is a dish that offers several possibilities and that makes part in recipes compendiums from all Europe and Brazil. The basic ingredients are cow milk or almond milk, sugar, chicken meat and rice (or rice flour).

The term derives from the French *blancmanger* and is a dish that was very popular in Europe, in the twelfth century; the first known written recipe is part of a Danish manuscript, a translation of a German recipe from a document dated 1244. One of the first variations on *blancmange* has its origin at the religious orders; on days of fasting and Lent, the chicken is replaced by boiled and strained fish. In 1680, Domingos Rodrigues suggests also the possibility of replacing chicken by lobster. One century later, while working at the Portuguese court, the Frenchman Lucas Rigaud presents in his book *Cozinheiro Moderno (Modern Chef)* a recipe of *blancmange* named «the Portuguese way». In 1841, across the Atlantic, the recipe is included in the first cookbook published in Brazil, *O Cozinheiro Imperial (The Imperial Chef)*.



INGREDIENTS

1 CHICKEN BREAST
460G RICE OR 1 CUP RICE FLOUR
1,4L MILK
200G SUGAR
½ TEASPOON SALT

CONFECTION

Cook the chicken in a saucepan filled with water. Do not let it overcook so that it doesn't become too stiff. Run under cold water and tear into very thin threads. In a saucepan, heat the milk and sugar and stir until melted. Add the chicken pieces and rice flour. If you choose to use rice, this must be previously cooked and strained. Cook over low heat until the mixture thickens, stirring all the time. Add more sugar if necessary. Remove from the heat, stir well until smooth and distribute by serving bowls. Sprinkle with sugar and serve.

SERVES 8.



RICE *BEILHÓS*

(BEILHÓS DE ARROZ)

Rice is an ancient crop thought to have been introduced in the Iberian Peninsula by the Arabs and is considered to be the food of the gods and a symbol of fertility, from which derives the habit of throwing rice to the newly wed when they leave the church.

According to João Brandão de Buarcos, on the sixteenth century, arrived to Lisbon every year around 4000 *cruzados* of rice, either by sea or land. The cooked rice is sold everyday by circa 50 women, at Ribeira. Even though rice is known and eaten in the kingdom since the fourteenth century, it is regularly consumed from the seventeenth century on and its usage at a broader scale takes place only in the following century.

Apart from being undoubtedly versatile at a cooking level, its high productivity, the short period until crop and its easy adaptation to soils with abundant water made rice an identifying element and a mark of some territories in the country.

On *Caderno dos Manjares de Leite (Book of Milk Delicacies)* there are three recipes that use rice: *blancmange*, that uses rice in form of flour; a suggestion for using rice in a recipe of a milk *tigelada* and, now, these rice *beilhós*, a recipe much similar to fried rice cakes made up North of Portugal during Christmas.



INGREDIENTS

150G RICE

700ML MILK

2 EGGS

1 TABLESPOON FLOUR

75G BUTTER

50G SUGAR

GROUND CINNAMON

ICING SUGAR

CONFECTION

Cook the rice in milk seasoned with sugar and salt. Leave to cool. Whisk two eggs and add one tablespoon flour. Mix the cold rice. Add butter to a frying pan and when very hot, pour spoonfuls of the mixture. If the cakes fall apart on the pan, roll them in flour after frying. Make a sugar syrup and cover the cakes with it. Leave to drain in a wire rack or a colander.

MAKES 25 *BEILHÓS*.



Rice is an ancient crop thought to have been introduced in the Iberian Peninsula by the Arabs and is considered to be the food of the gods and a symbol of fertility,



CESÁRIA XIMENES’ MARMALADE

(MARMELADA DE CESÁRIA XIMENES)

There are no doubts regarding the production and consumption of preserved food by the Portuguese in the sixteenth century, nor regarding the oral transmission of recipes in families, as testified by the oldest Portuguese manuscript with recipes. That is the case of this one, named Cesária Ximenes’ Marmalade, or a recipe of the same treat by *Dona Joana*.

At the monastery of Tibães, in Braga, the consumption of food preserves is confirmed by documents of the time that reveal that they are produced not only *in loco*, using the fruit from the monastery garden – especially pear, peach, pumpkin and cider jam and several other sweets using quince – but also bought outside, as proved by registers of external purchases.

Cider and marmalade are told to have medicinal qualities and are, therefore, widely consumed. Quince is the basis for several preserves: jelly, quartered quince and *ladrilhos* or quince bites. Sometimes, these are flavoured with amber or musk, as well as gold and silver to increase its medicinal benefits.

In *Infanta Maria’s Cookbook* the amount of each ingredient is not always specified. That is not the case of this marmalade’s recipe in which are stated very precisely the sugar and quince quantities, in *arrobas*. When converting into the current weigh unit, we are confronted with a curious quantity.

Cider and marmalade are told to have medicinal qualities and are, therefore, widely consumed.



INGREDIENTS

1840G SUGAR

1840G QUINCE

WATER

CONFECTION

Make a syrup using sugar and water. Weight the quince after peeled and cleaned. Cut it in big pieces and add to the syrup. If the syrup turns red, make a new one. When cooked, remove the fruit from the syrup, knead and strain through a fine sieve or use a hand blender or food processor. Heat the syrup to 110 °C. Remove the syrup from the heat and add the quince mixture. Stir vigorously until smooth. Next, gently heat and stir always in the same direction, without making circular moves not to lose the shiny look. It is ready when the mixture no longer sticks to the sides of the saucepan. Remove a little piece with a spoon and check if a small crust forms not sticking to the finger when touched. Pour in bowls.







1680

THE ART
OF COOKING

BY DOMINGOS RODRIGUES

A R T E
DE COZINHA
DEVIDIDA
EM TRES PARTES,

*A PRIMEYRA TRATTA DO MODO DE
cozinhar varios pratos de todo o genero de carnes,
& de fazer cõservas, pasteis, tertas, & empadas.*

*A SEGUNDA TRATTA DE PEYXES, MA-
risco, frutas, herbas, ovos, lactictnios, doces, & con-
servas pertencentes ao mesmo genero.*

*A TERCEYRA TRATTA DA FORMA DE
banquete para qualquer tempo do anno, & do mo-
do com que se hospedarão os Embayxadores, &
como se guarnece hũa mesa redonda à
Estrangeyra.*

Composta, & terceyra vez accrescentada.

Por DOMINGOS RODRIGUES,
Mestre da cozinha de Sua Magestade,
que Deos guarde,

E DEDICADA TERCEYRA VEZ
AO CONDE DE VIMIOSO.
L I S B O A.

Na Officina de M A N O E L L O P E S
Ferreya. M. DC. XC. III.

Com todas as licenças necessarias, & Privilegio Real.

THE ART OF COOKING, BY DOMINGOS RODRIGUES

ARTE DE COZINHA

Domingos Rodrigues was born in Villa Cova da Coelheira, in the diocese of Lamego, in 1637. He devoted himself to the art of cooking, in which he was well versed, and after practising in the houses of marquis, became master of cooking at the royal house, when Pedro II became king, as told by his almost contemporaneous Barbosa Machado. Domingos Rodrigues cooked for the Marquis of Gouveia and the Count of Vimioso, D. Miguel de Portugal, to whom he dedicates his *Art of Cooking*, in 1680, the date of the first of many editions. This is the first cookbook to be printed in Portugal, impossible to ignore when studying the history of food. In it, he defines recipes, some of which remained unaltered until today, showing ingredients, techniques and tools that were predominant in cooking of the sixteenth

This is the first cookbook to be printed in Portugal, impossible to ignore when studying the history of food.

century, revealing the tendencies and habits from the period, in Portugal and Europe.

The cooking at King Pedro II's court shows a French influence, due to his marriage with D. Maria Francisca, born in Paris, who died three years after the publication of the work of his cook. The resemblances with French cooking are found in the large use of butter by Domingos Rodrigues, which is the basis in the so called high cooking, as well as in the acidic component of some recipes. As referred by the historian Alfredo Saramago, in French books of that times, 70% of the recipes include wine, vinegar, currants and sour lemons. This is by now a cooking that steps away from the medieval characteristics that marked the Portuguese court before, even though José Quitério, in his *Bem Comer & Curiosidades (Well Eating & Curiosities)*, refers to it as «a culinary that lacks stability, baroque like the time, excessive and sometimes rude». Moreover, Domingos Rodrigues would be aware that a changing in tastes would not take place immediately nor is it caused by trends or imposition. The way to change, on what concerns cooking, is slow, a consequence of long established

Domingos Rodrigues highlights game, with 129 recipes. Some species are still possible to find today at private tables or in specialized restaurants.

habits and preferences. The spectrum of spices and seasoning was reduced, but still high by the use of peppers, clove, cardamom, nutmeg, curry, saffron and cinnamon, that are also an element of a prestigious rich cooking, just like in the sixteenth century.

Domingos Rodrigues maintains the predominance of meat, serving fish and seafood for the religious obligations of fasting and abstinence. Much like what happens with *Infanta D. Maria of Portugal's Cookbook*, in which meat is much more consumed than fish, with only one recipe, lamprey, that, strictly speaking, is not a fish but a *cyclostomata*.

Back to meat, and to show what is eaten in the fifteenth century, Domingos Rodrigues highlights game, with 129 recipes. Some species are still possible to find today at private tables or in specialized restaurants: on ordinary game we have partridge, hare, rabbit, wild pigeon, turtledove or thrush; big game includes deer, venison, fallow deer and wild boar. Still under medieval influence, birds come in second, with 99 recipes

that include the usual chicken, duck and turkey, followed by goat and sheep, with 79 recipes, in which lamb and young goat are kings. Slightly behind, there are 45 recipes of beef and 25 of the underrated pork.

Like meat, fish recipes also include species well know at the time. Eating meat is a sign of status and the same applies to the selection of fish species for the noble table. Of course, here there is no room for the common horse mackerel, jack mackerel, sardines and sea bream, eaten by lower classes and that are still today destined to them. One century earlier, D. Catarina de Áustria enjoyed red mullet, soles and turbot; the tendency in this century as shown in the collection of recipes, is faithful to that selection of rich fishes, like salmon, sole, red mullet, tuna, seafood and the indisputable lamprey. Boiled, fried or roasted, it is the way fish is presented in Domingos Rodrigues' recipes. This chapter is introduced with a warning on the importance of choosing fish according to the calendar, reminding that river soles, *azevias*, turbot and hake are good all through the year, but the same does not apply to other species.

The suggestions for the use of vegetables, are not many, apart from artichoke, aubergine, thistle, carrots and asparagus. Even less are the references to beans and chickpea and almost no recipes with rice which is inexplicable; the six recipes with rice in this book, like the renowned rice pudding, reflect how almost unknown is this product at the time, as well as expensive.

Nevertheless, in desserts, shortage gives place to plenty and there are dozens of pages with sugar stages, eggs and almonds. Among desserts and cakes, Domingos Rodrigues reveals 103 recipes, of which 70 match Portuguese conventual recipes. It is widely renowned the strong bond between Portuguese confectionery and religious convents and recipes here presented are still today among those improved trough all national territory.

If, on one side, José Quitério says that even though the importance of *The Art of Cooking* remains undoubted for our cultural heritage, the majority of recipes can not be cooked today. On the other side, Alfredo Saramago strongly argues that all the recipes are possible to prepare in today's kitchens, even tough subject to changes, mainly in the suggested quantities. According to him, the recipes by Domingos Rodrigues are the advent

of modern cooking; his book reflects our heritage, being evident the influences of French and Italian cooking also with hints of English and Arabic cultures.

Domingos Rodrigues died in Lisbon, on December 20, 1719, when he has 82 years old, but his recipes still live today. In the modern edition of *The Art of Cooking*, the path is free so that we, with our present tools, some inventiveness and luck, may go through these recipes that the cook defined, rediscovering Portuguese traditional cooking. Here are four of those recipes.

*Among desserts and cakes,
Domingos reveals 103 recipes,
of which 70 match Portuguese
conventual recipes.*





THE ART OF COOKING,
BY DOMINGOS RODRIGUES

RECIPES

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PARTRIDGE PORTUGUESE STYLE

(PERDIZES À PORTUGUESA)

The most famous Portuguese recipe for cooking partridge is convent of Alcântara-style partridge, using ingredients far richer than those on the modest recipe by Domingos Rodrigues. Its authorship is claimed by both Portuguese and Spanish. Nevertheless, in 1903, Auguste Escoffier, in his *Le Guide Culinaire* (*The Culinary Guide*), states that the original recipe came from the Dominican convent Sacramento, in Alcântara, Lisbon, taken by the troops led by Junot during the Napoleonic invasion.

But compliments to partridge had already been made before. D. Manuel de Mascarenhas, a nobleman from the time of King João III and governor of Arzila, comments sadly that while he has to wear his armour, his opponent eats Beira's partridges.

INGREDIENTS

2 PARTRIDGES
3 SLICES OF HAM
100ML OLIVE OIL
1 TABLESPOON VINEGAR
PEPPER TO TASTE
1 TABLESPOON CAPERS

CONFECTION

Briefly boil the partridges. Next, make six lengthwise cuts and fill the cuts with the ham slices. Hold firmly and tie using cooking string around the birds. Place in a frying pan with olive, vinegar and pepper and cook in the oven, previously heated at 150 °C. When the partridges are roasted, bring the sauce to a boil with the capers. When ready, place the partridges in plates and pour the sauce over them.

SERVES 2.



COATED RABBIT

(COELHO ALBARDADO)

Confucius considers rabbits to be a symbol of fertility and claims that these should be sacrificed in altars. In their turn, Moses and Muhammad consider the rabbit to be impure. Nevertheless the consumption of rabbits amongst the privileged classes is a fact since the Middle Ages. Throughout the times, the animal has been eaten at royal tables in several occasions and, therefore, it couldn't be neglected in the suggestions presented by Domingos Rodrigues in the modern era.

Apart all this, loved by some, the rabbit is dismissed by other social groups, namely the Jews; the signs of the Jewish practices are visible in culinary terms with the prohibition of consuming several ingredients and the newly converted Catholics got used to hide these impediments from the ever present and vigilant Inquisition. This is the reason why some new Catholics claim to eat rabbit – one of the forbidden meats –, therefore showing that they are obedient Christians.

INGREDIENTS

1 RABBIT
200G BACON
1 TABLESPOON BUTTER
1 ONION
1 BOUQUET GARNI
1 BUNCH PARSLEY
2 CLOVES
A LITTLE AMOUNT OF SAFFRON
PEPPER TO TASTE
1 TABLESPOON GRATED GINGER
1 LARGE BREAD, SLICED
2 LEMONS

CONFECTION

Roast the rabbit seasoned with salt. Make several cuts on its loin and legs. Place over bread slices. Meanwhile, prepare a sauce using trimmed bacon. Add a spoon of melted butter, onion, bouquet garni and parsley, thinly chopped. Season with pepper, cloves, grated ginger and saffron. When cooked, pour over the rabbit, previously covered with the juice of one lemon. Serve with lemon quarters.

SERVES 4.

The consumption of rabbits amongst the privileged classes is a fact since the Middle Ages.



AZEVIAS AND ESCABECHE

(PRATINHOS DE AZEVIAS + ESCABECHE)

The *escabeche* was originally a form to preserve food, such as fish, meat and poultry. The main ingredient is vinegar, that cooks the food and allows to preserve it for longer. Dishes with meat *escabeche* are less common – even though *escabeche* partridges are quite famous – and its usage is higher with current fried fishes, like sardines and horse mackerels. *Escabeche* dishes are best eaten cold, often long after being prepared. Domingos Rodrigues suggests the usage of *azevias* for the *escabeche* recipe here presented. The *azevia* is a fish very similar to the renowned sole, much appreciated since older times. In fact, about two hundred years earlier, King João, Grand Master of Aviz, is a great enthusiast of this fish. At his court arrived daily an extensive list of fish species, among which are red mullets, a small species of sharks called *caçã*, sea bream, brill, soles and the aforementioned *azevias*.

The escabeche was originally a form to preserve food, such as fish, meat and poultry. The main ingredient is vinegar, that cooks the food and allows to preserve it for longer.



INGREDIENTS

6 *AZEVIAS*
50G FLOUR
2 EGGS
OLIVE OIL

FOR THE *ESCABECHE*

100ML VINEGAR
200ML WATER
6 TABLESPOONS OLIVE OIL
1 TEASPOON SALT
4 LAUREL LEAVES
JUICE OF 1/2 LEMON
JUICE OF 1 LIME
1 TEASPOON FRESH GINGER, GRATED
PEPPER TO TASTE
2 CLOVES
1/2 TEASPOON NUTMEG

CONFECTION

Fry the *azevias* after covered with a batter made with flour and eggs. Meanwhile, make the *escabeche*. In a saucepan, place the vinegar mixed with water, a little olive oil, salt, laurel leaves, lemon and lime juices, grated ginger, ground pepper and cloves. Bring to a boil, check seasoning and taste if it isn't too strong. Prepare the quantity needed for the fish that you'll be serving.

Serve the *azevias* with the *escabeche*.

SERVES 2.



RICE PUDDING

(ARROZ-DOCE)

This popular Portuguese dessert is already mentioned in a Spanish book, published in 1611, written by Francisco Martínez Montañón, one of the most important chefs of the Spanish gastronomy. In his *Arte de Cocina, Pastelería, Vizcochería y Conservería* (*The art of cooking, baking, pastry and preservation*) he refers to *arroz a la portuguesa*.

At Mosteiro de Tibães, in Braga, in middle fifteenth century, this is the common treat served at the monks' table. Also, in all ordinary festivities, like the taking of vows by a monk or the celebration of a saint, they bake rice pudding at the monastery, a fact shown by registers in which is recorded the purchase of milk for its confection. During the fair of São Bento, in March, people can buy dishes with rice pudding, made with milk, sugar, eggs, cinnamon and orange blossom water; all ingredients also used in the recipe by Domingos Rodrigues, except for the eggs that are not part of his listing.



INGREDIENTS

460G RICE

400ML WATER

1,4L MILK

460G SUGAR

50ML ORANGE BLOSSOM WATER

GROUND CINNAMON

CONFECTION

Boil the rice with water. Cook with milk and sugar. Add the orange blossom water. Leave to cook. Transfer to a serving plate or small dishes and sprinkle with ground cinnamon.

SERVES 10.



At Mosteiro de Tibães, in Braga, in middle fifteenth century, this is the common treat served at the monks' table.





1780

MODERN
CHEF
OR THE
NEW ART
OF COOKING

BY LUCAS RIGAUD



COZINHEIRO MODERNO,
OU NOVA
ARTE DE COZINHA,

ONDE SE ENSINA PELO METHODO mais facil, e mais breue, o modo de se prepararem varios manjares, tanto de carne, como de peixe: Mariacas, legumes, ovos, lactificios: Varias qualidades de massas para pães, empadas, tortas, timbales, pastels, bolos, e outros pratos de entre-mão: Varias receitas de caldos para diferentes sopas: Caldos para doentes, e hum caldo portativo para viagens longas.

Com huma observação sobre algumas frutas, e tempo de se colherem; tanto para se comarem na sazão, como para secas, e se conservarem para a Inverno.

DADO A' LUZ

FOR

LUCAS RIGAUD,

Hum dos Chefes da Cozinha de Saa Magestades Fidelissimas, &c.

Quinta Edição correctã, e emendada.

Maria J. de Bruciano
Regula a *Maria*
da Piedade
LISBOA: Dezembro 1848
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MODERN CHEF OR THE NEW ART OF COOKING, BY LUCAS RIGAUD

COZINHEIRO MODERNO OU A NOVA ARTE DE COZINHA

One century past the publishing of Domingos Rodrigues' *The Art of Cooking*, Lucas Rigaud gives birth to *Modern Chef or The New Art of Cooking*, the second cookbook published in our country. Remembering the author's words: «what made me write this work, was reading a small book with the title *The Art of Cooking*, written in Portuguese; this book is so poor, that even without pointing its mistakes and inaccuracies, should be entirely rejected as useless and incompatible with the correct procedures of this art.» The harsh words of Rigaud do not derive from a neutral analysis of the Domingos Rodrigues' book, one century after its public debut, taking in account the inevitable changes that took place in kitchens and gastronomic habits of the time. As stated by the historian Alfredo Saramago, in the introduction of the most recent edition of Lucas Rigaud's work, «gastronomic habits didn't follow the instructions of King Pedro II's cook. During the reign of King João V [1707-1750], several French cooks came to Portugal, to his service, bringing with them experience and knowledge, putting in motion the renewal that Rigaud was able to include in a printed work». In

fact, the work of Rigaud demonstrates the influence of Vincent La Chapelle, one of the French cooks who worked for King João V, and author of a work with a similar title that was published in English in 1733, being reproduced in France in 1742, as reminds us the historian Isabel Drummond Braga.

After spending 30 years in the major courts of Europe, like Paris, London, Turin, Naples and Madrid, where he learned the art of cooking with «the most famous artists», Lucas Rigaud, of French origin, established himself first in his Highness King José court, and afterwards, during the reign of his daughter the queen Maria I (who reigned between 1777-1816) and her husband and uncle Pedro III. After three years of work, as the author himself writes in the introduction of the book, Rigaud published *Modern Chef or The New Art of Cooking*, a work that marks the most important change in Portuguese cooking, leaving behind an intensive use of exotic spices and condiments and the slow disuse of sour sauces in favour of creamy and buttery sauces. These improved and enhanced the natural flavour of ingredients that our taste distinguishes so well and that is a consequence of popular

cooking, like the use of herbs and aromas that replaced previous condiments. It is clearly a culinary perspective of French basis that, for the gastronomy expert and researcher Alfredo Saramago is the «advent of the so called romantic cooking, that Carême, in France, made famous. Nevertheless, we can still find in Rigaud's recipes the influence of Beauvilliers tradition and even Varenne, that represent the so called classical cooking». Moreover, the list of dishes prepared the French way is large: cod, peas, broad bean, sole, mussels, sauce and small pigeons with jam cooked à la Provence, capon and chicken à la Villeroy, small chicken and turkey à Montmorency, slices à la Pompadour, soles and pear jam from Burgundy, among others. But he also includes Italian recipes, since he had worked in the royal houses of Turin and Naples.

Just like Domingos Rodrigues' culinary treaty, the recipe compendium by Lucas Rigaud is an important and helpful document to know the eating habits of the time, in this case the eighteenth century,

offering us useful information, to build a food history. But we should not forget that, once more, this is a culinary for the elites. It is not exclusive of the court, and may be used by medium and high bourgeoisie that seek to meet tendencies, trends and tastes of high nobility.

Let's then look at the Rigaud's cookbook and watch what happens at the eighteenth century's table. There are 64 soups that curiously include 14 broths for the sick, a variant that famous cooks no longer included in their books. The number of game and bird dishes are also smaller than what was usual in previous periods, in which game and sheep were the most appreciated meats, alongside with birds, always in a large number. Even though pork is still away from the elites' eating habits, Lucas Rigaud uses it in five recipes, but reminds us of hams from Lamego and Melgaço. Bacon is still widely used as fat, though in this cookbook, there is an increase of the use of butter, which is present in more than half of the cook's

There are 64 soups that curiously include 14 broths for the sick, a variant that great cooks no longer included in their books.

proposals. The most significant change, in what concerns butcher's products, is the strange increase of cow and veal meat, which shows that the eighteenth century was the opportunity to make peace with cattle.

Of growing interest are also vegetables, with more than 30 recipes that make this book very modern to today's cooks. But there still lingers the indifference regarding the potato that will later dramatically change the history of food.

In recipes with sea and river fish there are also curious innovations that survived until today. Even if at the time we could not see sardines or other less noble fishes at the elite's tables, Rigaud includes in his work three recipes of cod and a special appearance of sardine and bonito. Apart from those, and beside the exotic turtle, the list of sea food is of high quality: sea bream, sea bass, grouper, salmon, turbot, sole, red mullet, red sea bream, in a total of 25 species.

Jams, preserves, syrups and jellies have their own chapters, just like sauces, ragus

and coulis, all with a large number of recipes. Confectionery is spread through several chapters, among recipes with eggs, milk and puddings. The democratization of sugar makes it no longer the rare product only available to rich people. So it is not a surprise that it is no longer used in savoury dishes.

Quite right, Rigaud states that the art of cooking has «its principles and rules. To become an expert in this art, it is necessary to combine practice and theory». He also mentions that those who will read this work will certainly come up with «ideas and combinations they would never think of». Furthermore, he warns that the basis for success on preparing these recipes lies in knowing very well the ingredients to be used. Before entering Rigaud's book and seeing the recipes we have selected, let us remind the reader that it is «from his careful hand, when defining the quantities that the most tasteful and exquisit delicacies will arise; and by flattering taste, these will also increase your health».

Confectionery is spread through several chapters, among recipes with eggs, milk and puddings. The democratization of sugar makes it no longer the rare product only available to rich people.



MODERN CHEF OR THE NEW ART OF COOKING,
BY LUCAS RIGAUD

RECIPES

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MARINATED CHICKEN

(FRANGOS DE MARINADA)

In studies signed by scholars, arises the notion that, in the eighteenth century, meat was almost exclusively cooked with ham, contrarily to what happened in the Middle Ages, when olive oil was widely used for preparing food. Nevertheless, from 1680 to 1780, its consumption diminished greatly. In fact, if in Domingos Rodrigues' texts it is only mentioned in 60% of the recipes, Lucas Rigaud mentions it only in 10%. The usage of butter becomes increasingly popular, namely for greasing recipients and in some fried preparations. The use of olive oil is common when cooking fish, which is much related to religious principles, so that animal fats are not used on fasting days, the so-called *dias magros*.

In this case, not only the marinade but also the preparation of this chicken prove that the «liquid gold», now a renowned ingredient, is not used.



INGREDIENTS

1 CHICKEN
200G BUTTER
2 TABLESPOONS FLOUR
2 TABLESPOONS VINEGAR
2 SMALL ONIONS
1 GARLIC CLOVE
SALT TO TASTE
PEPPER TO TASTE
6 LAUREL LEAVES
1 BUNCH BASIL
100G PORK LARD
PARSLEY

CONFECTION

Prepare a marinade with butter dusted with flour, vinegar, sliced onions, garlic, salt, pepper, laurel leaves and basil. Heat and bring to a boil. Remove from the heat and add the chicken cut in four pieces. Leave to rest for two to three hours. When fully flavoured, remove the chicken from the marinade, drain and cover with flour. Heat a frying pan with lard and fry the chicken until it looks crispy. Garnish with parsley.

Another option for this recipe is to cook the chicken with the marinade. When cooked, dip in a batter prepared with flour, white wine, salt, pepper and some melted butter. Fry and serve as previously indicated.

SERVES 4.



ROASTED BRILL WITH FINE HERBS

(RODOVALHO ASSADO COM ERVAS FINAS)

This recipe introduces the preparation of a fish that is to be served with remoulade or any other sauce, as long as it is spicy. Lucas Rigaud includes in his book a chapter with a never-ending list of sauces and ragus, including the one suggested for this dish. So that the recipe does not remain incomplete, the mentioned sauce is also described ahead.

The term fine herbs derives from the French *fines herbes* and defines a group of fresh herbs, such as parsley, chives, tarragon and chervil.

INGREDIENTS

1 MEDIUM BRILL
150ML OLIVE OIL
SALT TO TASTE
PEPPER TO TASTE
2 SMALL ONIONS
1 LEMON
6 GARLIC CLOVES
1 BUNCH FINE HERBS
1 TABLE SPOON BUTTER
BREADCRUMBS TO TASTE
REMOULADE

CONFECTION

After cleaning and gutting the fish, cut it in two or four pieces, depending on its size. Make a marinade with olive oil, salt, pepper, onions, lemon slices, crushed garlic cloves and a bunch of herbs of your preference. Dip the fish in the marinade for two to three hours until flavoured. Grease a roasting tin with butter, transfer the fish with the marinade and cover with thinly grated breadcrumbs. Roast in a preheated oven, at 175 °C, for approximately 30 minutes. When the fish turns brown and is roasted, serve with the remoulade or any other spicy sauce.

SERVES 4.



PORTUGUESE BROAD BEANS STEW

(FAVAS À PORTUGUESA)

Ever since the Classical Era, broad bean has been the basis of the Roman diet, being intensively cultivated to feed everyone, especially the poor. Mixing broad beans with ham is the basis of the poor people diet, of workers, farmers and gladiators. Basically, it is the food of those who need physical strength on a daily basis. Broad beans are eaten raw, boiled, fried or as flour (*lomentum*) used for making bread. Its varieties are countless, but the Baias broad bean, grown in Naples and mentioned by Apicius, is the most appreciated and of better quality. In Portugal, and in modern cooking, it is common to serve broad beans with ham, like the ancient Romans did, and also with poached eggs. Nevertheless, in this recipe, there are no traces of the bacon, even though it is served with the eggs.

INGREDIENTS

1KG BROAD BEANS (WITH SHELL)
4 LETTUCE HEARTS
100ML OLIVE OIL
SALT TO TASTE
PEPPER TO TASTE
4 SHALLOTS
1 BUNCH CORIANDER
SUGAR TO TASTE
4 EGGS

CONFECTION

Boil the broad beans with the lettuce hearts with water. Drain and transfer to a saucepan with olive oil seasoned with salt, pepper, shallots and chopped coriander. Cook for a while and add hot water. Bring to a boil until the sauce reduces and the beans are cooked. Serve in a dish with sugar and poached eggs on top.

SERVES 4.



COLD REMOULADE SAUCE

(MOLHO DE REMOLADA FRIO)

Remoulade is the term used by Lucas Rigaud, from an old French word *remolade* (1740), that appears as *remoulade*, in 1746, in the book *La Cuisinière bourgeoise*. The gastronomical vocabulary in *Do Comer e do Falar... (On eating and speaking)* describes it as a sauce made with chopped anchovies, capers, parsley and chives, mixed with raw and cooked egg yolks and olive oil. The *Larousse Gastronomique* considers this sauce as a variant of mayonnaise to which herbs and anchovies are added.

This chef makes his own interpretation of the remoulade sauce, as so many prestigious chefs do nowadays, giving their distinctive mark to a lot of dishes.

INGREDIENTS

2 ANCHOVIES
20 CAPERS
1 SHALLOT
2 TABLESPOONS CHOPPED CHIVES
AND PARSLEY
1 GARLIC CLOVE
8 TABLESPOONS OLIVE OIL
1 TEASPOON MUSTARD
2 TEASPOONS VINEGAR
PEPPER TO TASTE

CONFECTION

Chop the anchovies. Add the capers, chives, parsley and garlic. Finally pound with a mortar and pestle or in a food processor. Add the oil, mustard and vinegar and season with pepper. If the anchovies aren't salted enough for seasoning, add salt. Pour into a sauce boat. Serve with roasted dishes.

This chef makes his own interpretation of the remoulade sauce.

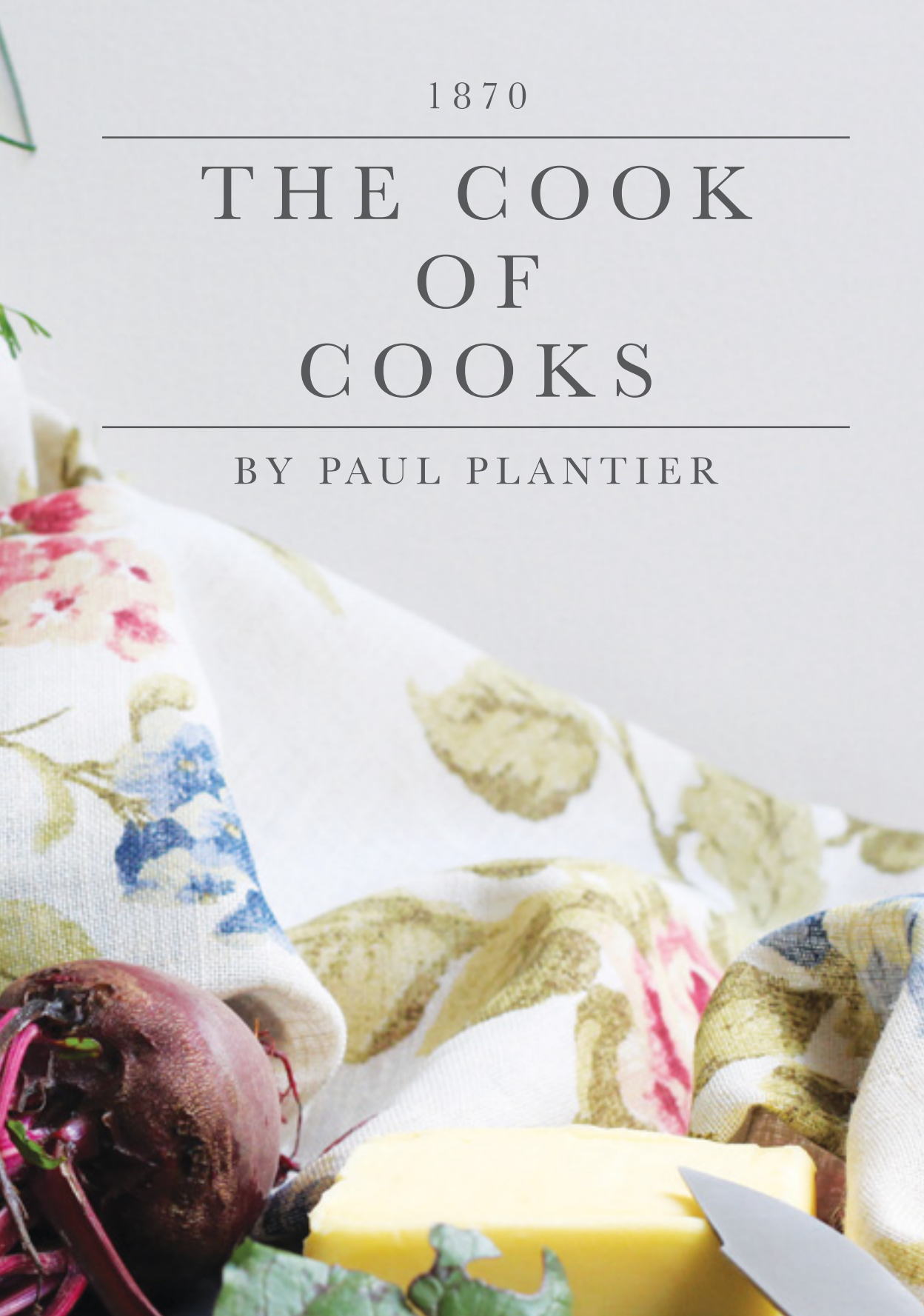




1870

THE COOK
OF
COOKS

BY PAUL PLANTIER



O COZINHEIRO
DOS
COZINHEIROS

COLLEÇÃO DE MAIS DE 1500 RECEITAS

BRANCO, FUMADO E ECONOMICAL, DE CHINA, COPA, SALMONEIRA,
PASTELARIA E CONFEITARIA

COM AS MAIS IMPORTANTES NOTÍCIAS

RELATIVAS À ALIMENTAÇÃO

E CONSERVAÇÃO DAS SUBSTÂNCIAS ALIMENTÍCIAS

NOVA EDIÇÃO

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THE COOK OF COOKS, BY PAUL PLANTIER

O COZINHEIRO DOS COZINHEIROS

The Cook of Cooks has its first edition in the year of 1870, by Paul Plantier. But who is Paul Plantier? For those interested in the history of food, his name is immediately associated to this vital cookbook of the nineteenth century, but his activity as watchmaker is also important. Coming from France and later established at Rua do Ouro, in Lisbon, Plantier, who was born in 1840, serves the royal house as watchmaker and dedicates himself to the art of the *tertúlia*. It is said that at his shop gathered many writers and journalists, in the end of the day, to cheerfully talk about art and literature, but also about politics and gastronomy. Because of his relation with literate men, Plantier became a publisher and for *The Cook of Cooks* he had the collaboration of many poets, novelists, journalists, artists and renowned aristocrats, like the counts of Monsaraz and Arnoso and the viscount of Belaneanfor.

Paul Plantier dedicates this work to one of the most famous *feuilleton* writer at the time, who was also a storyteller and lover of culinary arts, Júlio César Machado. The book was reprinted several times and the author reminds us of that in one of

the recent editions, mentioning the many thousand copies published and the interest of readers in the book. Because of that, Plantier introduces it as «augmented and enriched with new recipes or culinary methods, simplifying procedures where necessary, altering as much as possible the way it was written to standardize method and propriety in terms, essential factors so that recipes are of easy understanding and safe confection». It is of Plantier's choice to «make this book practical and truly useful, choosing with extreme care the recipes, collecting them once tested, following mainly the traditions of Portuguese cooking». Nevertheless, some authors state that this is a work with an obvious French influence, in which different ingredients are described as well as the ways of cooking them. Furthermore, the book is extremely pedagogical and accessible to those who are curious about culinary and the author chose as second title «A work for all and specially destined to good housewives».

Works like those of Domingos Rodrigues and Lucas Rigaud are written for professional cooks, but in the nineteenth century there is a bigger production of

works by amateurs, something that has to do with the growth of a lower and medium bourgeoisie. This class has the need to present rich tables and exquisite manners so that they can display a higher and distinctive social image. In fact, Plantier mentions precisely that in his introduction, that cooks seek to improve and present «good food for a low cost. That is the main challenge of culinary and domestic economy, that a good cook must seek everyday». The book is therefore destined to cooks and housewives who handle the housework. Handbooks, like this one, show the concern of authors in teaching different methods of cooking meat, how to make them tender, times for cooking ingredients, clearing stocks or the process of removing fat and also how to preserve food, how to cut meat and several useful and essential tricks for a modern kitchen, that are helpful in all those tasks.

Even though the author seeks to demonstrate this book can be read by everyone, his notion of common interests is specially dedicated to a reader with culture and economical means. The list of French wines that should be served with a meal, divided in three courses with dessert, includes dozens of beverages that are only reachable to a few. Also, he adds sweet wines like Alicante, Sherry, Malvazia,

Cyprus or Madeira. In what concerns beverages, Plantier reminds that for a good tea infusion, suitable to all tastes and tempers, the best method is to prepare it with equal parts of black and green tea.

But, if other handbooks at the time have the same concern in teaching and counselling on the art of well preparing and serving food, *The Cook of Cooks*, with more than 700 pages, is renowned mainly for presenting culinary recipes of people from other areas of interest, that is, from the field of knowledge and literature. This way, there are several recipes elaborated and presented by Portuguese celebrities, still famous today, like Luciano Cordeiro, Rafael Bordalo Pinheiro, Bulhão Pato, Batalha Reis, Fialho de Almeida, and the famous writer Ramalho Ortigão.

Paul Plantier brings, with this edition, a contribution to the important task of defining the recipes made in Portugal in the nineteenth century. Plantier died at 68 and the press, in which he had so many friends and collaborators, widely mentioned his death: «Paul Henry Plantier has died [...] A lover of roses, had the best ones in Portugal in his beautiful farm in Piedade, on 'Tagus' south bank, a farm where famous artists, scientists, politicians and journalists gathered. An unusual man, a man who will be missed among us, where vulgarity reigns.»

Even though the author seeks to demonstrate this book can be read by everyone, his notion of common interests is specially dedicated to a reader with culture and economical means.







THE COOK OF COOKS,
BY PAUL PLANTIER

RECIPES

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ANCHOVY BUTTER

(MANTEIGA DE ANCHOVAS)

Portuguese are responsible for introducing many ingredients, tools and culinary techniques in Brazil. One of these is frying, that not even the natives or African slaves knew before having contact with the Portuguese. In those first years of colonization, fried dishes were made using pork lard. Only in the nineteenth century, did butter become the fat used in cooking, being by then widely spread, even though most of it came from Ireland and England. In Portugal, the butter industry arises only in the twentieth century.

INGREDIENTS


24G ANCHOVY FILLETS

400ML CREAM

CONFECTION

For this recipe, you can use unsalted butter at room temperature or make your own butter. For that, beat the cream until it forms butter. This process is quite simple. You just need to beat the cream until the fat and buttermilk separate. To make the process easier, use a mixer or a food processor. Then place the butter in a sieve and wash under running water for some minutes.

Pound the anchovies and mix with the butter until well mixed. Make a roll and wrap in plastic. Keep in the refrigerator or a butter dish.



In Portugal, the butter industry arises only in the twentieth century, when its recipes are written in a book.

HUNTER'S QUAILS

(CODORNIZES À MODA DE CAÇADOR)

Clerical laws from the fourteenth to sixteenth centuries devise the practice of prohibitions and restrictions to both religious and non-religious people, as clerics were not free from obeying the laws, since they must also answer to God. And it is because they also fail in their relation with God that clerics are adverted not to enjoy earthly pleasures, such as hunting and taverns. In one of these laws, the archbishop states very clearly that clerics shall not travel with dogs or birds of prey and enter churches and choirs with them, like ordinary hunters would do. In fact, this reflects the behaviour of the religious men at the time: taking advantage of its social position, the cleric is available for all earthly things, for leisure and entertainment. Higher rank clerics also use the same entertainments as noblemen and in these are included hunting by horse or with birds of prey.

INGREDIENTS

6 QUAILS

60G BUTTER

4 TABLESPOONS FINE HERBS

(PARSLEY, CHIVES, TARRAGON
AND CHERVIL) CHOPPED

LAUREL

SALT TO TASTE

PEPPER TO TASTE

2 TABLESPOONS FLOUR

300ML CHICKEN STOCK

200ML WHITE WINE

CONFECTION

Clean the quails. In a saucepan, place the butter and cook the birds. Add the chopped herbs, some laurel and season with salt and pepper. Fry over high heat. When coloured, dust with some flour and pour the stock and white wine. Leave to boil for 10 minutes. Remove and transfer the birds to a plate. Cover with the sauce after reducing a while.

SERVES 6.



EGGS AND ASPARAGUS SPEARS

(OVOS COM PONTAS DE ESPARGOS)

The origin of asparagus takes back to the first century, in Mesopotamia and Mediterranean Sea. Though known by Egyptians, its use is at its best with the Romans and Greeks. Apart from being used as a food, asparagus are also known for their medicinal qualities. Their prestige as an aphrodisiac has caused some embarrassments in several social circles, namely among religious communities, being prohibited in convents during the nineteenth century for arising voluptuous thoughts in nuns. Asparagus were and still are an ingredient not always accessible to everyone due to its high commercial cost, that gives it an aura of gastronomical importance superior to its nutritional qualities. In Alentejo asparagus grow freely and are eaten with eggs as presented here.

INGREDIENTS

350G DE ASPARAGUS
1 TABLESPOON BUTTER
4 EGGS
PEPPER TO TASTE
SALT TO TASTE

CONFECTION

Cut the tender parts of the asparagus in small pieces. Wash with hot water. Cook in a small amount of water and a spoon of butter over low heat. When cooked, drain the asparagus and arrange in the bottom of a plate. Pour the eggs on top, sprinkle with salt and pepper and place in the oven until the eggs are cooked but not stiff.

SERVES 2.



GOLDEN SLICES

(FATIAS DOIRADAS)

Fatias doiradas are also known as *rabanadas*, *paridas*, *frita* and *pão perdido*. These bread slices, soaked in milk, covered with egg, fried and served with sugar and cinnamon, sugar syrup or honey are very common in Carnival at Beira. Nevertheless, it is during Christmas that these are more present in several regions of Portugal. In this recipe of *Fatias doiradas*, Plantier suggests that slices can be decorated with *grangeia*. This is a sweet made with granulated sugar flavoured with distilled water or oils of roses, mint, lemon and orange. The sugar is also coloured with natural food used for decorating cakes. This is not to be confused with confetti, that have a nut or seed inside.

*These bread slices, soaked
in milk, covered with egg,
fried and served with
sugar and cinnamon,
sugar syrup or honey are
very common in Carnival
at Beira.*



INGREDIENTS

1 FRESH SQUARE WHITE BREAD
1L MILK
20 EGG YOLKS
1,5KG SUGAR
1,6L WATER
GROUND CINNAMON

CONFECTION

Cut the bread in slices one finger width. Soak in hot milk. Set aside. Meanwhile, beat a dozen yolks and dip each slice in the egg. In a frying pan, make a light sugar syrup and fry the bread slices. You must use a large frying pan in order to cook as many slices at the same time as possible. Turn the slices to cook on both sides and transfer to a serving dish. Dust with cinnamon and pour the sugar syrup over the slices. You can also garnish with *grangeia*.

MAKES 20 SLICES.





TWENTIETH CENTURY

CHEF'S
COOKBOOK

BY JOÃO RIBEIRO



CHEF'S COOKBOOK, BY JOÃO RIBEIRO

O LIVRO DE MESTRE

The most important Portuguese culinary books from the twentieth century were written by gastronomic experts and cooks. Berta Rosa Limpo with her *Pantagruel*; *A Culinária Portuguesa* by Olleboma, founder of the Portuguese Society for Gastronomy; Maria de Lourdes Modesto and even the historian Alfredo Saramago are good examples.

Professional cooks didn't write books, they cooked. Nevertheless, this situation evolved on the last decades of the twentieth century and nowadays it is

The book was born from the compilation of 252 recipes, all handwritten and signed by the cook, in two notebooks, one of them called «Practical recipes approved» and the other «Book of Recipes» and also some recipes in loose papers.

difficult to find a work that does not include recipes by a famous chef. Master João Ribeiro didn't need to write a book to be part of culinary history as the «greatest Portuguese chef», said Maria de Lourdes Modesto, who goes on stating that a «master is someone who teaches, who invents a tradition, who has followers. From his team came some of the most prestigious chefs. He knew all about cooking».

Master João Ribeiro's cookbook was published in 1996, eight years after his death, thanks to José Labaredas and José Quitério, who organized and copied the text; the last one wrote the biographical introduction that allows us to know the man behind the work. The book was born from the compilation of 252 recipes, all handwritten and signed by the cook, in two notebooks, one of them called «Practical recipes approved» and the other «Book of Recipes» and also some recipes in loose papers. The biographer reminds us that these texts were not meant to be published. These are the chef's personal notes and that is why sometimes they lack information for those who intend to reproduce João Ribeiro's recipes *ipsis*

verbis. Moreover, some of the recipes that made the chef famous are not in this book and we assume he would prepare them by heart using only his knowledge, without having to check his notes. Other recipes were probably assigned to him by mistake. But there are no doubts of master João Ribeiro's excellency. One of the most acclaimed Portuguese restaurants, presents in its menu the «Universal cod», as an homage to the master.

Lets us tell you, with the aid of José Quitério's writing, who was João Ribeiro, a man from the Beiras, born in Adoipisco, S. Pedro do Sul, on the 23rd of June, 1905. When he was 13 years old he left his parents' poor home and went to Lisbon, in search of a better life. After a short time staying at some cruel relatives house, he runs away and finds work where possible. Coal carrier, wooden barrels maker, farm worker and helper in a wine warehouse, João Ribeiro begins an odyssey in 1918 that sets its course in the following decade, beginning a neverending culinary adventure. In 1921, the Suíço-Atlântico Hotel, at Rua da Glória, in Lisbon, is run by a team of French cooks, as usual at the time in luxury hotels. There João Ribeiro initiates himself in culinary arts, moving afterwards to the famous restaurant Tavares Rico and several other major hotels, especially Palace de Vidago and Universal das Pedras Salgadas. It is there that his «Universal cod» recipe is born, something unexpected. The chef at this restaurant often served

cod, soaked in a small stream near the hotel. One day, someone stole the cod and it was João Ribeiro's task to solve the problem. He used dry cod that he shredded and washed in several waters, hot and cold; after very well drained, the cod was cooked the same way as «Bacalhau à Brás».

But the great step to fame takes place in 1934, when he joins Aviz Hotel. Two years later, the chef is promoted to first chef and he remained there until the closing of the hotel. In 1962, he helps establishing Restaurante Aviz, where he worked until his last day of work, in 1975.

Many were the known people who were delighted by the master's culinary creations, being the most famous guest at the Aviz, Calouste Sarkis Gulbenkian, who checked in at the hotel in 1942 and stayed there until his death, in 1955.

*António de Oliveira Salazar
also considered master
João Ribeiro a great cook,
summoning him several
times to his official residence
and to cook the feast offered
to Queen Elizabeth II, of
England, at Palácio
da Ajuda, in 1957.*

According to the cook, the patron «had a sharp sense of taste; ate grilled food and chicken, simple foods that had to be perfect».

António de Oliveira Salazar also considered master João Ribeiro a great cook, summoning him several times to his official residence and to cook the feast offered to Queen Elizabeth II, of England, at Palácio da Ajuda, in 1957. At the occasion, the queen was presented with a chicken cooked in Convento de Alcântara style, which replaced the usual partridge, that the dictator decided that was too expensive. Another motive for this change was that the visit took place outside hunting season.

João Ribeiro left his native Beira to be part of the world. He made professional trips around Europe to refine his talent, especially with Roger Blanchelin, who he

considered to be his mentor. In his library existed all the classics of gastronomy, very used, like Escoffier, Blondeau or Plantier. His cooking was of French basis, of course; he claimed that «a good cook prepares any dish with the same pleasure. But, naturally, we all have our preferences and mine are French dishes».

Master João Rodrigues won trophies. He attracted disciples. With his wisdom and modesty, he conquered the Portuguese cooking. According to his words, in an interview from 1960, he claimed that to cook well one must «be a good professional, love his art, be extremely clean and have a certain taste for providing his confections with a suitable presentation». Let's follow his rules and prepare this selection of recipes from his writings with good culinary practices, love and beauty in presentation.





CHEF'S COOKBOOK,
BY JOÃO RIBEIRO

RECIPES

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COLD *BISQUE* WITH PRAWNS OR CRAYFISH

(*BISQUE FRIA DE GAMBAS OU LAGOSTINS*)

This is not the soup included on daily menus at the Portuguese tables of the twentieth century. Nor is it, certainly, a regular dish at the privileged tables. Nevertheless, seafood *bisque* tries to present signs of luxury, typical of a certain social group. The name has a French origin and means a creamy soup made with a *purée* of shellfish or mushrooms. It is usually thickened with cream and seasoned with wine or cognac. The name is a corruption of *biscuit*, that originally means «cooked twice» and is connected to the idea of «thickening» the soup. During the sixteenth century, *bisques* were made with poultry, a tradition that was lost, prevailing the seafood ones. The most famous is the lobster *bisque*; nevertheless, João Ribeiro uses prawns, as they have a more intense flavour than the «sweet» lobster. His version is non-alcoholic but still uses cream.

INGREDIENTS

1KG PRAWNS, RAW AND SHELLED

½ CUP CHOPPED ONION

½ TEASPOON GROUND THYME

2 ANCHOVIES

2 CUPS MILK

1 CUP CREAM

1 TABLESPOON RICE

SALT

CAYENNE PEPPER

CHIVES

CONFECTION

Cook the prawns in bain-marie for 1 hour with the milk, cream, chopped onion, thyme and rice. Blend everything in a food processor. Season with salt and pepper. Freeze for a few hours. Serve in glass bowls, sprinkled with chopped chives.

SERVES 6.



MUSSELS À LA BORDEAUX

(MEXILHÕES À BORDALESA)

Mussels are a typical French speciality which is also shared by Belgians. Most of the times, they are very simply served: *moules marinières*. This recipe is made the way fishermen cooked mussels, but there are other variations and perspectives: *moules frites*, *moules à la crème*, *moules au curry* or this *à la Bordeaux*. Traditionally, mussels are cooked with some aromatics such as onion, garlic, celery, parsley and white wine. Nowadays, it is possible to find mussels with chorizo and French cheeses of which Roquefort is only an example. In this version, *chef* João uses cream, so appreciated in French cuisine, but he does not miss the national touch with a few herbs.



INGREDIENTS

2KG MUSSELS
200ML WHITE WINE
1 BUNCH PARSLEY
THYME
2 ONIONS
1 LAUREL LEAF
2 TABLESPOONS BUTTER
3 TABLESPOONS TOMATO PURÉE
 $\frac{3}{4}$ CUP CREAM
JUICE OF $\frac{1}{2}$ LEMON

CONFECTION

Clean the mussels. Place in saucepan with white wine, thyme, the 2 chopped onions and laurel. Cover and bring to a boil for around 4 minutes until the mussels open. Remove one side or the whole shell, keeping the mussels warm. Melt 2 spoons of butter and add the strained cooking liquid, a small amount at each time. When it starts to thicken, add the tomato *purée* and beaten cream. Cook gently for around 10 minutes. Check seasoning and add 1 more spoon with butter and lemon juice. Pour the sauce over the mussels and sprinkle with a lot of chopped parsley.



COD WITH CREAM IN THE OVEN

(BACALHAU COM CREME NO FORNO)

Cod is one of the symbols of Portugal's identity. Its introduction in the Portuguese has to do with a lot of reasons, including economics, politics and even religion. In the nineteenth century, our great novelist Eça de Queirós praises his homeland with a reference to this fish in a letter to his friend the historian Oliveira Martins: «My novels are basically French, just like I am French in almost everything – except for a background of honest and of poetic sadness, which is a Portuguese feature, a preference for *fadinho* and the love for cod with onions.»

Abundant in the cold waters of the North Atlantic, cod is consumed, from old times, essentially by countries in Southern Europe. Therefore conditions had to be created for the long journey so cod could reach its destination and be eaten in good conditions. That is why it is salted and dried. Portuguese remain the largest worldwide consumer of cod, what explains its importance in our current daily diet.



INGREDIENTS

4 COD SLICES
8 MEDIUM POTATOES
6 BOILED EGGS
WHITE SAUCE
GRATED CHEESE TO TASTE
SALT TO TASTE
PEPPER TO TASTE

FOR THE WHITE SAUCE

600ML MILK
40G BUTTER
70G FLOUR
1 COFFEESPOON SALT
1 COFFEESPOON NUTMEG
½ COFFEESPOON PEPPER

CONFECTION

Cook the cod boiled in water and remove bones and skin. Shred in small pieces. Cook the potatoes in water or steam. Slice them thinly. In oven dish, place the cod and potatoes in layers, pouring the sauce for last. Before the last layer, arrange sliced boiled eggs. Check seasoning and sprinkle with grated cheese. Place in the oven.

FOR THE WHITE SAUCE

Cook the flour with the butter. Gradually add the hot milk and stir vigorously. Season with salt, pepper and nutmeg. To enrich this white sauce, we suggest adding some beaten yolks after cooking.



AVIZ'S BEEF TARTARE

(BIFE TÁRTARO À AVIZ)

This beef tartare recipe lacks a few ingredients usually mandatory in a tartare, but not the raw egg yolk. Therefore, to *aguardente* (brandy), anchovies and pepper, add a yolk, parsley, mustard and Worcestershire sauce to season the meat and remove its initial rawness.

Bizarre stories are told about the origins of beef tartare, but there are no historical evidences of them. It was probably the Tartars who created the recipe, but hardly due to the fact of placing horse meat or beef under their horse saddle, as it is told. After several hours riding this meat would be tender due to the horse sweat and the heat, and was then eaten, seasoned only with herbs to mask the odours.

INGREDIENTS

200G BEEF

1 TABLESPOON AGED *AGUARDENTE* (BRANDY)

3 ANCHOVY SLICES

PEPPER TO TASTE

1 EGG YOLK

1 TEASPOON CHOPPED PARSLEY

1 TEASPOON DIJON MUSTARD

WORCESTERSHIRE SAUCE TO TASTE

CONFECTION

Grind the meat. Season with pepper and add the previously crushed anchovies.

Mix everything very well. Add the brandy and fold. Shape the meat with a metal ring. Finish with a raw egg yolk.

Bizarre stories are told about the origins of beef tartare, but there are no historical evidences of them.







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